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BEST GERMAN PRONUNCIATION.

The following view of the best German pronunciation rests upon materials gathered in the German speaking countries of Europe during the year of 1890 and the summer of 1909. As a period of nineteen years intervenes between these two visits of observation it has been possible in several cases to discover a marked trend of development. In the North the spirant *g*'s (*j* and *g*) are still the prevailing sounds in the medial position between vowels, but there is today a marked tendency to speak the voiced stop *g* (as in English) here. To the writer the most interesting feature of his second visit was the evident tendency in choice language to avoid marked local peculiarities of any kind. It is often quite difficult for an Austrian to distinguish between *p* and *b* and between *t* and *d*. In choice language there is today a marked tendency to do this by giving more force to the *p* and *t*. Thus, although *b* and *d* remain voiceless in accordance with general usage in the South, they can easily be distinguished from *p* and *t* by a weaker pronunciation. In the north *b* and *d* are voiced, while *p* and *t* are voiceless. While there is thus a difference here between the North and the South both sections are trying to keep the sounds distinct. They use different means to attain to this end, but the important fact remains that they are working to the same end. This one tendency is a fit illustration of a general tendency towards a uniformity of pronunciation. In the prominent pleasure resorts of Switzerland where Germans from all parts of the German speaking territory of Europe meet daily, the writer has often been impressed with the striking similarity in the pronunciation of cultured people from geographical extremes. Culture is a great leveler. In spite, however, of this great similarity the least careful investigation will reveal great differences. After following any speaker for a few moments it is easy to determine his home. In all works on pronunciation it is too com-

mon to emphasize these differences. It often obscures the real situation. These differences are present even in the choicest pronunciation, but they are not felt as disagreeable and by most people are not noticed at all. They need not be feared as a menace to the integrity of the language as long as they are accompanied by the evident signs of tendencies to uniformity. They are only the natural differentiations of life. There will never be a time when they will entirely disappear.

The writer's second visit to Europe was occasioned by the unusual activity of recent writers on the subject of German pronunciation. It seemed imperative to get some information at first hand. It has become too common in recent phonetic literature to shape facts to fit some preconceived theory. Science is being replaced by dogma. The scholar is giving away to the pedagogue. Some of these books are prompted by very good intentions, such as Vietor's "Die Aussprache des Schriftdeutschen" (7 te Auflage) and "Deutsches Aussprachewörterbuch", Siebs' "Deutsche Bühnenaussprache" (9 te Auflage), Erbe's "Leichtfassliche Regeln für die Aussprache des Deutschen", Luick's "Deutsche Lautlehre". They are all intended to strengthen the present tendencies toward uniformity, but they proceed in such different ways that they contribute rather to the existing confusion. The first two writers take the stage pronunciation as a basis, the last two start from their own South German speech. Professor Vietor's "Die Aussprache des Schriftdeutschen" and "Kleine Phonetik" (6 te Auflage) have been very helpful to American students of German, especially the early editions as they were based upon good North German pronunciation. In the last editions Professor Vietor has conformed his books quite closely to the stage pronunciation. The earlier editions represented in a certain degree the facts of good usage, the latest editions have substituted an artificial pronunciation for a reality. Thus these books have become doubtful guides and we can no longer recommend them without reserve. In the hands of inexperienced students they may do much harm. The writer regrets this development of tendency with Professor Vietor,

for he once believed he was called to do an important work in the movement towards uniformity. People of culture must in general abominate artificiality in speech. Hence we teachers of German should not drill into our unwary pupils an artificial pronunciation. Teachers of German have a grave responsibility in choosing a pronunciation from among the many good ones now in use in Germany. It is one of the objects of this article to offer some suggestions on this subject.

It is quite common in America to recommend North German pronunciation. It seems to many the most representative. Many, however, think differently and go to the South to learn their German. Some are beginning to advise the use of the stage pronunciation. The German stage has established rules for pronunciation which some scholars and enthusiasts regard as a standard that may some day be generally recognized as the ideal and thus become to the spoken language what the literary language is to colloquial speech. Professors Vietor and Siebs are pushing the cause of the stage pronunciation with such enthusiasm that it seemed to the writer from this side of the ocean that it must be sweeping all others aside. The nine editions of Professor Siebs' book also seemed to confirm this impression. It was with great eagerness that the writer landed on German soil to follow up the traces of this wonderful book. He found, however, few traces anywhere. He attended conventions, church services, theaters, public addresses, political meetings, talked with people in hotels, cars, bathing resorts, visited teachers, professors, talked with workingmen, and tried in every way to ascertain how German is spoken. The plain fact is there is a good deal of variety in pronunciation and yet there is everywhere one common speech easily understood by all. The closest approach to the stage model was found in the language of school teachers in little North German villages and towns. For days the writer walked through these little communities and talked with these school teachers. He found much the same pronunciation, but he did not in a single case discover that any of these men had

ever read Professor Siebs' book. He was also surprised to find this same pronunciation in the language of a number of traveling men, business men without a higher education but with considerable culture gathered from travel and wide reading. Not one of these traveling men had ever seen or heard of Professor Siebs' treatise on the stage pronunciation. It seemed strange to the writer that a simple business man or a teacher of German in a little town should speak better German than a distinguished philologist who was much better acquainted with the history and development of the language. The question was worthy of careful investigation.

The pronunciation of *g* in the language of these careful speakers threw light upon the whole question. The business men pronounced *Tag* as *tăk* or *tāk*. Their reason for the pronunciation of *g* as a stop was that *g* should not be pronounced as *ch*. That seemed perfectly self-evident to them. The school-teachers were a little better prepared to explain the voiceless *k* instead of a voiced *g*. They pronounced voiced *g* initially and medially as in "gut" *gūt*, "Tage" *tāgə* and hence after the analogy of *b* and *d* which become *p* and *t* in the final position they pronounced *g* as *k* in the final position. The greatest variation in their pronunciation was in the final position. A number said that they knew they ought to say *tāk*, but that it was more natural to say *tăx* or *tāx* (guttural *ch*). A number spoke *līkt* ('liegt'), but *tăx*. All were conscious that *g* ought to be kept perfectly distinct from *ch* (*ç* or *x*) or *j*: *vējə*, not *vējə*; *vēk*, not *vējç*. The guttural voiced spirant *g* as in *tāgə* was heard in the pronunciation of some of these speakers as they were not so skilled in distinguishing a *g* from a *g* as in distinguishing a *g* from a *j* or a *ç* or *x*. One thing seemed clear to them all that *g* ought to be pronounced as a voiced stop *g* as in Latin and other languages, that this seemed to be the correct pronunciation and any other sound was dialectic and incorrect. They knew little about the history of the sound and little suspected that the spirant sound was a little earlier in the period quite general in the North. They were all conforming their

pronunciation to the printed letters as they understood them. This fully explains the comparative great uniformity of speech in the North. People there abandon in a greater or less degree their native sounds as dialectic and are following the printed page as a higher and more perfect form. Everywhere the older historic sounds survive in certain positions of a word or in certain localities, but there is a general tendency to follow the printed word. These people are not following Professor Siebs' book, but the pronunciation of the stage itself rests upon this North German speech which in large measure itself rests upon the printed language. Of course North Germans have rescued a good deal of their own native speech by giving the written symbols in many cases the values of their own North German sounds, but in other cases where their own speech widely diverges from the printed form they have followed the written word. Professor Braune has called attention to this close relation of North German pronunciation to the literary orthography in a pamphlet entitled "Über die Einigung der deutschen Aussprache". Professor Siebs replies to these utterances on pp. 10-13 of his "Deutsche Bühnenaussprache" where he calls attention to the glaring deficiencies of German spelling and urges actors to beware of the orthography as a hindrance to a good pronunciation. The writer as an American cannot agree with him in belittling German orthography. We wish we had one so good. The writer also believes in the historic mission of the German orthography as a unifier. As this orthography, however, has its deficiencies it has failed to be a guide in a number of cases as will be discussed later.

The writer has stated above that he found the closest approach to the stage pronunciation in the language of North German school-teachers and business men. This does not mean that these men follow the stage closely. While they in certain respects are tending in the same direction in other respects they deviate markedly. For instance, the stage prescribes the use of nasal vowels in words from the French such as "Bassin" *basɛ̃*, "Ballon" *balɔ̃*, etc., while these school-men pronounce

quite generally *baseh̃*, *baloh̃*, etc. Upon a close comparison it became at once evident that they differ in many respects from the standard of the stage. In the strict sense the writer found few traces of the stage pronunciation. Even upon the stage itself this standard is not followed closely. This fact was observed in every part of the German speaking territory, even in the largest and finest theaters. Professor Siebs himself on page 40 of his "Deutsche Bühnenaussprache" admits in his discussion of the pronunciation of long *ē* and *ä* that in the presentation of classical plays 27 percent of these sounds are pronounced contrary to the usual rule and that in comedy the percentage is as high as 39. The percentage of variation is, of course, greater in comedy as there is an evident desire here to conform the pronunciation to that found in ordinary life. Among educated people the writer has found the greatest variation from the stage rules among learned linguists. They know the history of these sounds and they regard their natural pronunciation as better than one that merely conforms to written letters. A large number of teachers of German in higher schools in different North German cities informed the writer that they recommended "bodenständige Laute" and often sharply criticized their pupils for using the newer sounds that were coming in as a fashion. To the writer it was not only interesting that the teachers criticized these sounds, but also that these new sounds were coming in. The writer believes these sounds will continue to come in, for the tendencies to uniformity are closely connected with the strong throb of national life that characterizes Germany of today. A Mecklenburg teacher one day lamented to the writer that Prussian {*p* (*schp*), {*t* (*scht*), and *ʀ* (uvular *r*) were gradually supplanting native *sp*, *st*, and *r* (tongue *r*). Similarly in every part of the German speaking territory small and weak sections are coming under the influence of stronger neighbors. These stronger sections can be grouped together so as to form a still larger unit. In the last and final grouping there stand out clearly and distinctly two pronunciations, that of the North and that of the South. Although there is consid-

erable difference in different parts of each one of these two groups there is after all a certain uniformity within each group. Can these two groups ever be brought into a higher unity, the final form of the language? Is the stage pronunciation, at present a mere artificial creation, ever destined to become this final form?

The stage pronunciation is the only standard that has a following of any kind in every part of the German speaking territory. The pronunciation of the North cannot hope to find recognition in the South and there is still less hope of the North recognizing the South. In spite of these natural difficulties and natural prejudices the standard of the stage which is essentially North German is recognized in a limited way throughout the entire territory. This pronunciation might possibly become the basis upon which a common pronunciation could be gradually constructed if its promoters knew how to reckon with facts. It seems to the writer that Professor Siebs, who is pushing the cause of the stage pronunciation with great vigor, is working directly against the facts. On page 60 of his "*Deutsche Bühnenaussprache*" he advocates with considerable ardor the use of tongue *r*. He points out the dangers in the use of uvular *R*. He shows how one using uvular *R* is prone to say *ʃtaɐ̯bən* (starben) instead of *ʃtarben*, *muta* (Mutter) instead of *mutɐ̯R*, etc. In spite of his warm defense of tongue *r* we are not convinced and we even lose our confidence in such a blind leader who cannot see plain facts. This question is settled, for uvular *R* has already gained the ascendancy. The cities and centers of culture in every part of the territory use uvular *R*. Tongue *r* is largely confined to the country and is gradually yielding to uvular *R*. Professor Trautmann on pages 97-100 of his interesting book "*Kleine Lautlehre*" also warmly defends tongue *r*, but admits that the complete victory of uvular *R* is inevitable. A standard pronunciation must recognize the prevailing pronunciation of cultured people. Here, however, the standard of the stage condemns severely the pronunciation of the cultured classes and places itself upon the side of

the rural districts in the out-of-the-way sections of the territory. It is probable, however, that the stage clings to tongue *r*, not from any love of the rural districts but because it has been influenced by its traditions. The tongue *r* became established upon the stage under Italian influence. Promoters of tongue *r*, however, defend it upon the basis of the acoustic properties of the sound. They say that it is self-evident that it will carry further. The writer has never noticed that actors who use uvular *R* had the least difficulty in being understood, but granting that tongue *r* is in every way a better sound for actors and people generally the question arises: how will the mass of cultured people who now employ uvular *R* acquire tongue *r*? The writer remembers vividly comical scenes from his university days at Berlin in which tongue *r* played quite a sorry role. German friends interested in English tried to acquire tongue *r*. There were many gay experiments but there was little success to be recorded. In fact it is very difficult for one who uses uvular *R* to acquire tongue *r*. Few ever get it, and yet Professor Siebs recommends tongue *r*. If the promoters of the stage pronunciation begin by demanding impossible things they will not advance very rapidly. If they are really interested in this movement they might easily sacrifice one of the traditions of the stage for the sake of a larger cause. In doing so they would themselves in fact lose little or nothing, for uvular *R* has acquitted itself quite well upon the stage. Indeed, it might turn out for them as it did for Saul who went out to hunt for his father's asses and found a kingdom. Professor Sütterlin has called attention to this possible gain in an interesting little book entitled "Lautbildung", page 179. There is in German a great abundance of consonants and sometimes a scarcity of sonorous elements. If uvular *R* should in some positions as in the final place go over into the vowel *ä* as mentioned by Professor Siebs and pointed out above Professor Sütterlin sees in this a change for the better: "*Vatä, Rednä* klingt für jeden, der an diese Fragen ohne Voreingenommenheit herantritt, doch schöner als *Vatr* (zumal mit stimmlosem *r*), *Rednr*". If, however, the

stage continues to cling to tongue *r* it will result in giving to the stage pronunciation the impression of artificiality which will mark it as the pronunciation not of ordinary life but of declamation, theatrical display. For American teachers of German who have adopted this standard this use of tongue *r* is very convenient, but it seems to the writer that teachers ought to tell their pupils that this *r* although very convenient for Americans is not used by Germans themselves. The writer himself uses uvular *ʀ* and some of his pupils acquire it.

It was pointed out in the preceding paragraph that a standard pronunciation should only adopt sounds that are in accordance with the natural development of the language. This is, however, in a number of cases not possible. In case of *g* for instance it is not yet possible to prescribe a definite pronunciation. The sound is in process of development and has not yet assumed the final form. In different parts of the North there are three principal forms with other minor deviations. Earlier in the period it was a spirant and this older form still survives in the medial and final positions as in *liegen* *liʝən*, *liegt* *liʝt*, *lag* *lāx*. In the same section the voiced or voiceless stop is also heard instead of the spirant: *liʝən*, *likt*, *lāk*. In the South the voiceless stop has gained a complete victory in all the positions of a word. The situation is very intricate here and it is impossible to select a sound to which all the sections could adjust themselves. It is not possible that North Germans could acquire voiceless *g* and it is just as difficult for the South Germans to learn voiced *g*. It once seemed possible that spirant *g* (*ʝ*, *j*, *g*, *x*) might spread and it has made considerable gains toward the South, but at present all the signs point to the victory of the stop—but in a double form voiced in the North and voiceless in the South. The stage has here decided for the North and prescribes voiced *g* initially and medially and voiceless *k* at the end or before consonants: *gūt*, *tāgə*, *tāk*, *likt*. The voiceless sound at the end or before a consonant seems a perfectly natural development and is supported by the analogy of other German sounds, but the main difficulty is it doesn't ac-

cord with the facts of usage. In studying this sound the writer has visited all sections of the North and has talked with people in all the walks of life, but he can find this usage only in incipient stages. The actual usage is *gūt*, *tāgə*, *tāx* or *tāx*, *līçt*. This is at present the best usage of the North. It is the usage the writer employs and recommends to his classes. A few enthusiasts use *k* in the final position and before consonants, and this pronunciation may some day spread, for it is quite natural and a consistent development. We have, however, absolutely no guaranty that it will spread, for we have plenty of cases where development is irregular and inconsistent. Thus for instance Germanic *t* as in "ten" has initially developed into *z* i. e. *ts* in High German as in *zehn tsēn*, but medially the development has continued and the result is *ss* as in *essen* as the *s* has assimilated to itself the *t*. Thus we find in High German corresponding to Germanic *t* two different forms *ts* and *s*. The writer in choosing *gūt*, *tāgə*, *tāx* or *tāx*, *līçt* does not mean to imply that the spirant in the medial position, as in *lijən*, *tāgə*, is incorrect. It is in fact still more common than *g*, but the movement here toward *g* has set in so strong that it seems to the writer we have a clear guaranty that this sound in this position will prevail. The writer in deciding for the voiced stop initially and medially rather than for the voiceless stop of the South follows the fairly natural impulse of most English speaking teachers of German. North German sounds in general lie nearer our own than those of the South. This consideration would not in any way influence a South German. There is absolutely no reason whatever here why a South German should follow the North and it is not probable that the voiced *g* will ever make any gains in the South. It will be a long while before there is here a uniformity of usage in Germany.

The case of *b* and *d* is quite similar to that of *g*. The North pronounces here voiced *b* and *d* initially and medially, but voiceless *p* and *t* in the final position. The South on the other hand pronounces voiceless *b* and *d* in all positions. The stage has here decided for the North. It is necessary for the

stage to have some standard and it is doubtless wise that it has decided for voiced *b, d, g*, but throughout the entire southern part of the territory these sounds will continue to be pronounced voiceless by the sanction of millions of intelligent and cultured people. After traveling for a month in South Germany, Austria, and Switzerland, one learns at least that the pronunciation of mighty peoples with a great past and a great future is not manufactured by a little committee of orthoepists and theatrical officials. None knew this fact better than several of the distinguished scholars that were associated with this committee. One of the most refreshing works on orthoepy known to the writer was written by one of these men, Professor Karl Luick, of Vienna. This book was mentioned above. Professor Luick gives himself up to no illusions. He recognizes the need of some standard but does not close his eyes to facts. He shows clearly how the South cannot closely follow the standard of the stage, but how it is willing to lay aside marked provincialisms and move forward toward an ideal standard as far as possible within the limitations of their own speech laws. Differing from some blind enthusiasts who have espoused the cause of the stage pronunciation Professor Luick sees clearly the natural limitations imposed by local circumstances. Julius Leumann has written an interesting book entitled "Die Aussprache des Deutschen" in which he has stated the limitations of Switzerland.

In case of short and long *e* and *ä* the stage has also decided for the North. Short *e* and *ä* have the same sound, namely open *e* as *e* in English *met*. It is indicated by the symbol ϵ . Long *e* and *ä* differ. The former is long and closed as *a* in English *late*. It is indicated by the symbol $\bar{\epsilon}$. Long *ä* is long and open. It is usually described as a long ϵ (symbol $\bar{\epsilon}$). In the South these letters usually have other values. The $\bar{\epsilon}$ or $\bar{ä}$ that is an umlaut of *a* is pronounced $\bar{\epsilon}$, but the old original *e* when long is pronounced ϵ : *legen* (Gothic *lagjan*) *lēgən*, *nähren* *nēran*; but *geben* *gebən*, *lesen* *lēsn*. It can be seen at a glance that the pronunciation cannot be gleaned from the orthography but

alone from the history of the word. Those sounds have been passed down from one generation to another. As the orthography gives no clue to the pronunciation the sounds have not in any way been held intact by the written or printed form and so have continued to develop and change. The sections of the South often differ in the pronunciation of the same words or of vowels of the same origin. In traveling in the South the writer has often found sounds different from those given by the well-known grammarians. Some orthoepists favor recommending the South German pronunciation of these vowels as they represent the true historical development, while the North German pronunciation rests upon the false impressions caused by the orthography. On account of the great variation in the South itself it would be difficult to find any standard pronunciation of these sounds. South Germans cannot be expected to give up their established historical sounds and North Germans will not give up their simple system for the difficult system of the South. Thus natural difficulties again separate Germany into two sections.

Of the sounds treated in the preceding paragraph one needs more careful treatment, namely, long *ä*. The pronunciation *ɛ* seems to be of North German origin as it rests entirely upon the printed letter. In South German *ä* would sometimes be *ē* and sometimes *ɛ*. The pronunciation *ɛ* which is prescribed by the stage and is spoken by many people does not seem to the writer so common in the North as *ē*. In large sections of the North the writer did not hear *ɛ* at all, in other sections he heard it only rarely. Some spoke it in certain words to distinguish them from other similar words. Thus when asked to distinguish between *Ähre* and *Ehre* some promptly pronounced them *ɛRə* and *ēRə*, but later in the conversation made no difference whatever between the two sounds pronouncing both *ē* and *ä* as *ē*. The writer has found a number of *ɛ*'s varying in degrees of openness. Some *ɛ*'s are in fact only a little opener form of closed *ē*. The *ɛ* is sometimes extremely open, but this *ɛ* is the rarest of them all. The writer believes that the usual state-

ment that long *ä* is only a long *ɛ* is in most cases not true. It is more closed than *ɛ*. Thus there is in the North a general tendency to make little or even no difference between long *e* and *ä*. This is in strong contrast to the North German tendency to give each written character a different sound. Perhaps the reason of this exceptional treatment of long *e* and *ä* is that the pronunciation of long *ä* as open runs counter to the general North German rule that long vowels are closed. Open long *ä* is the only exception. The pronunciation of long *ä* as closed may also be made easy by the fact that there is usually absolutely no difference between short *e* and *ä*. Thus the character *ä* may be felt as having the same value as the character *e*. Thus as long *e* is always closed, long *ä* is also pronounced closed. Also elsewhere two different characters are felt as having the same value: *eu*=*äu*; *ie*=*ih*; *y*=*ü*, etc. The confounding of *e* and *ä* is, however, not so complete as in case of these combinations. The writer has often heard people distinguish even between short *e* and *ä* by making the *ä* more open and sometimes by a greatly exaggerated open sound so that the difference might become apparent. In Berlin the closed pronunciation of long *ä* is perhaps general, but the writer has often in response to questions received the answer that *ɛ* is better than *ä* although a little unnatural. There seems to be a widespread feeling that *ɛ* is better than *ä*, but at the same time there is a natural hesitancy to use it and the result is a much less open sound which is close to *ä* but a little more open. The stage has decided here for *ɛ* and perhaps the decision is a wise one, but such decisions ought not necessarily to be final. If it becomes evident that there is a strong general tendency toward *ä* the stage ought to adopt it. No stage committee can dictate the pronunciation of a nation, but it can render valuable services by studying speech laws and publishing its observations with recommendations. Its natural function would be not to throw its influence against natural laws but to help such developments. In the present case if the committee should finally decide for *ä*

it would simply mean that it recognizes the general law that long sounds are always closed.

In the preceding paragraphs a number of cases have been mentioned where the stage has decided for the North. In the following paragraphs special cases are treated in which the stage has decided for the South.

In large sections of the North final *ng* is pronounced *ŋk* as in *ging gɪŋk*. The South pronounces *ŋ* (as *ng* in *singer*) here which the stage has also adopted. The writer has the impression that *ŋ* is steadily gaining in the North, but it must not be inferred that *ŋk* is at present the pronunciation of the uneducated or is in any way considered inferior. The writer found *ŋk* widespread among people of culture. The pronunciation *ŋk* in the final position presupposes *ŋg* medially, and in fact this older pronunciation is still often heard even among educated people. Medial *ŋg* is much less common than final *ŋk*, and both are probably losing ground and will eventually yield to *ŋ*.

In accordance with South German usage the stage has decided for *ʃp* and *ʃt* initially instead of *sp* and *st*, and this is evidently a wise decision, for it is also widely used in the North and will eventually become universal. The older *sp* and *st* must, however, not be regarded as vulgar or in any way as inferior, for it is still widely used in a number of large North German cities in mighty centers of trade and culture. Even the best people here hold tenaciously to their *sp* and *st* and to them *ʃp* and *ʃt* are affected.

In the South *pf* is generally preserved and this pronunciation is adopted by the stage. In the North the *p* is entirely suppressed initially and after *m*. This *f* instead of *pf* is not confined to the uneducated, but seems to the writer general. It is also found in a large part of Middle Germany. It seems wise that the stage still holds to *pf*. It may, however, some day become necessary to acknowledge the fact of the disappearance of *p*. The writer does what he has seen many North German teachers do, he teaches *pf* as the theoretically correct form, but

he himself uses in private conversation *f*, for he has a deep-seated aversion to affectation or artificiality of any kind.

In accordance with the usage of the South the stage has decided that a vowel should be long before one consonant if in the course of the inflection the syllable becomes open. Thus the vowel in *Tag*, *Lob*, etc., should be long as the vowel is always long when a vowel follows as in *Tā-ge*, *Lō-be*. In *Tā-ge*, *Lō-be* the vowels are long in accordance with the general rule that vowels are long in open syllables. The length of vowel found in the genitive has in the South spread by force of analogy to the nominative so that the word may have the same quantity of the vowel throughout the inflectional system, but in the North the older short vowel still survives, now, however, only before *b*, *d*, *g*, *s* as the difference of pronunciation in these consonants in the final position in the nominative and in the medial position in the genitive has prevented the spreading of the long vowel of the genitive to the nominative. The vowel is short in North German in the nominative of these nouns in accordance with the general rule that a vowel is short in closed syllables. In the South analogy often destroys the force of this rule, but the rule is still in force in *flügs* (adverb), the prepositions *in*, *an*, *von*, etc., as in all these cases the words are uninflected and their short vowels are not influenced by a long vowel somewhere else in the same inflectional system. In the North the writer found older usage still quite general in certain words as *Bād*, *Glās*, *Grāb*, *Grās*, *grōb*, *Rād*, *Tāg*, *Trāb*, while in other words especially *Wēg* (but adverb *wēg*) South German usage prevails. It seems quite clear that the practise of the South here will eventually become general also in the North and should be recommended for general use.

In accordance with South German usage the stage recommends the pronunciation of unaccented *i* before a vowel as a short *closed* vowel in words taken from other languages, while in North German it is pronounced as the consonant *j*: *a-dī-tsī-ōn'*, *bīl-i-ōn'*, but in North German *a-dīts-jōn'*, *bīl-jōn'*. The stage pronunciation makes an additional syllable and brings about a

different manner of separating the consonants in the syllabic division. The usage of the stage represents here the older pronunciation which is thus preserved in careful language, but is disregarded in the North in common practise. This older pronunciation prevails also in the North in combinations difficult to unite with *j*, namely a stop (*p, t, k, b, d, g*)+*r* or *l*: *Allotria, Kabriolett, Kambrien, Anglia*, etc. The vowel sound is also not infrequently preserved after a long accented vowel, especially in a careful pronunciation, developing however, into *j* in the rapid speech of familiar conversation: *Akāzie* (*a-kā'-tsi-ə* or in common speech *a-kāts-'jə*), but *Million* (usually *mīl-jōn'*). The writer has found the use of *j* in most cases so general and well established that he uses it himself and recommends it to his pupils. The use of the vowel *i* here seems to him quite artificial in colloquial speech.

In accordance with South German usage the stage recommends the use of the French nasal vowels in words taken from the French, as in Bassin *basē'*, Ballon *balō'*, etc. North Germans substitute German sounds here: *basēh baloh*, etc. Some orthoepists have spoken so contemptuously of the North German practise here that the writer has taken especial pains during this last summer while in North Germany to ascertain whether there is in the North itself any odium attached to this pronunciation. People of culture informed him quite generally that the French nasal vowels seemed affected to them. The North German practise seems to the writer more sensible. It is a wrong principle in any language to torture one's self to reproduce exactly, a difficult foreign sound. The substitution of a convenient native sound is perfectly natural. The writer follows North German usage here and recommends it to his pupils as he sees no signs that South German is in any way influencing the North at this point.

The stage recommends the pronunciation of *y* as *ü* in words from the Greek: *Asyl azül'*, *Mystik müs'tik*, etc. The writer finds this rule based upon general usage throughout the German speaking territory. He was surprised to find the practise

so general as he noted in his former visit considerable carelessness at this point.

Professor Siebs in his "Deutsche Bühnenaussprache," pages 80 and 90, says of final *b* and *d* that when they stand after a long vowel or after a short vowel + *r*, *l* the pronunciation is that of a *p* and *t* which are at first enunciated weakly and then strongly, as in *Gräb*, *Dieb*, *hërb*, *hällb*, *Räd*, *schied*, *bäld*, *wärd*. He says that this is attained by pronouncing the preceding vowel or *l* and *r* decrescendo. The writer has found this usage nowhere in the German speaking territory. Professor Vietor in his "Deutsches Lesebuch in Lautschrift" I. Teil, p. 146, says that he was informed by Professor Sievers that this pronunciation is a rule of the stage. The writer finds in North German practise no difference here between *b* and *p* and between *d* and *t*. Also Professor Vietor regards this as North German usage. It seems a pity that the stage should insist here upon a usage that has very little foundation in actual practise outside of the theater.

Professor Vietor in his various books regards the normal values of the diphthongs *au*, *äu* (or *eu*), *ai* in choice language as *au*, *ɔi* (open *o* + closed *i*) or *ɔy* (open *o* + closed *ü*), *ai* (*a* + closed *i*), while Professor Siebs indicates their normal values as *ao* (*a* + very short closed *o*), *ɔø* (very open *o* + very short closed *ö*), *ae* (*a* + very short closed *e*). There is a tendency to vary the second element in each diphthong under the different circumstances of quiet speech and lively emotion. The writer believes that the recommendations of the stage here as given by Professor Siebs represent the ordinary pronunciation better than the sounds recommended by Professor Vietor. The differences, however, are very slight and are in reality much less than they seem from the differences in the printed symbols, but the writer regards them as important and worthy of attention. It will be noticed that in the values given by Professor Vietor the second element of each diphthong is a higher sound. Professor Siebs thinks that these higher sounds are not the normal ones but the more unusual ones employed when the speaker or

singer raises the sounds under the influence of poetical feeling or on the other hand when he simply follows the written letters.

In conclusion the writer would say that at present there is in Germany no standard pronunciation that has a wide following in every part of the country. The pronunciation of the stage is the nearest approach to such a standard. Its choice of sounds is undoubtedly a very good one with regard to acoustic effect and the purposes of declamation and the stage in general. The committee in formulating its rules of pronunciation have, however, made some serious mistakes in not taking the needs of the larger public into consideration. As some of the members of the committee are much interested in making their standard widely useful some of these mistakes may be corrected. Even in its present form this standard will perform excellent service. It has called attention to some of the best things in German pronunciation and in these things it will be followed. To the writer the best pronunciation for use in conversation and the school-room is not the stage standard but the best German of the North. Different individuals would formulate this usage differently, but the differences would not be great. Dr. Ernst A. Meyer has in an interesting little book entitled "Deutsche Gespräche mit phonetischer Einleitung und Umschrift" given us his formulation. The writer would differ in a few points. Dr. Meyer has incorporated to too great an extent the careless forms of colloquial speech as *mitbrinŋ* instead of *mitbrinən*, etc. Such abbreviations and assimilations are common, but they look a little ugly in print and for use in the school-room. It would be wiser to choose a little better German. For the same reason the writer would prefer in *Tage* the stop (*tāgə*) to Dr. Meyer's choice of the spirant (*tāgə*). In general, however, Dr. Meyer's North German is good and is worthy of being taught in our schools. In choosing such North German the writer does not mean to imply that South German ought not be taught. The writer is a little prejudiced in favor of the North. Its vigor of growth and its great future has left its impression upon him, but from pleasant sojourns in the South

he has learned that South Germans can also speak German very beautifully. The writer loves all that is natural and beautiful. When he was a little boy in a little western town he was taught to speak the broad sounds of New England, but since he has reached years of maturity he has returned to his plain western English. These western sounds have for him a great advantage over those of New England, they are his own. He is now a teacher of large classes and has in these classes pupils from the South. He loves to hear them recite. This southern American-English possesses a great charm, but the writer would not himself ever dream of adopting it for his own use, nor would he recommend Northwestern English to these Southerners. There is a great beauty in all this diversity. The writer has a large rose bed containing over one hundred types of roses of all colors and shapes gathered from all parts of the world. In summer he loves to walk up and down and observe their beautiful forms and colors. What a stupidity it would be to try to eliminate all the shapes and colors but one and to train them all up to one type! After a good look at his roses the writer loves to go to his classes and hear his pupils recite, but there is one thing that he hates and he is trying to eradicate it from his pupils and that is affected speech. When the time comes in the course of the instruction to talk German then the writer tries to talk good plain North German and he regards it as much better than the standard of the stage. He has nothing against South German. It is certainly just as good. The question arises whether there ought not to be a uniformity of practise throughout the country in order to save the pupil from confusion, but that is a large question. If that cannot be settled the pupil can learn from his varied experiences with different teachers what he has to learn elsewhere in the midst of complications—to get his bearings and to find his way slowly forward. It is often fine for a lad to come in contact with men of different ideas and of different ways of expressing themselves.

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